



# DIE KAAPSE BIBLIOTEKARIS

Amptelike Maandblad van die  
Kaapse Provinsiale Biblioteekdiens

1960 Februarie





# THE CAPE LIBRARIAN

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## CONTENTS

## INHOUD

### EDITORIAL/REDAKSIONEEL

3

### ARTICLES/ARTIKELS

Planning of library material for use from the organizational point of view.	- Theo Friis	4
Toekomsfiksie en die letterkunde.	- Jan Rabie	9
Introduction to art print.	- A-V.	13
Hoofkantoor - Die gebou waarin ons werk.	- Abraham de Vries	18
Jan Tuishly se karretjie.	- M. C. le Roux.	21

### FEATURES/RUBRIEKE

News from the regions/Nuus uit die streke.	23
Book reviews/Boekbesprekings.	25
Juvenile Literature/Jeuglektuur.	27

### FILM CATALOGUE/FILMKATALOGUS

30

ACCESSIONS LIST	)	January 1960
AANWINSLYS	)	Januarie 1960



## REDAKSIONEEL

Indien u nog nie met ruimtevaart in die letterkunde kennis gemaak het nie, hier is nou hierdie maand die kans om eers n bietjie voorkennis omtrent die saak op te doen. Ons plaas die eerste aflewering van twee artikels deur iemand wat dit op die oomblik self skryf - Jan Rabie.

Persoonlik was ek altyd van die mening toegedaan dat S.F., soos dit bekend staan, n ander vorm van romantiek is. Dat dit die vlug van die mens in die ruimte in neem as soort van simbool van die mens se vlug met die gees. Skrywer van hierdie artikel is egter van n ander mening toegedaan en dit sal interessant wees om te hoor wat sy standpunt daaromtrent is.

Dit is egter interessant om daarop te let in watter mate S.F. as sodanig nogal n belangrike tendens in die letterkunde in homself omdra. As volg: gewoonlik is dit n paar mense wat die een of ander ruimteskip moet beheer om te oorlewe. As sodanig kry ons min volledige karaktertekening in dié boeke. Die belangrikste is dat die projek sal slaag, en die karakters van die mense word maar eintlik in die meeste gevalle net skim-belig. In die moderne letterkunde -- vergelyk die roman van Etienne le Roux -- en ook die Amerikaanse romans soos "Room At The Top" vind ons hierdie selfde verskynsel op n ander vlak. Die mens raak ondergeskik aan die tendense in die gemeenskap waartoe hy behoort. Die held en die skurk van die ou romans het verdwyn. Die gemeenskap word -- kan n mens amper sê -- die held. Dit is eintlik n kwessie van klemverskuiwing.

Miskien is dit tiperend van die samelewing soos dit om ons bestaan. In werklikheid het die diepte ingeboet geraak by die breedte.

Indien u n bespreking in hierdie verband in u biblioteek hou, sou ons graag verslae daarvan wou hê. Miskien is daar mense daar by u wat ook hierin belangstel.

Dit is noodsaaklik dat ons met die besprekings van boeke in die biblioteke nie agterna kom nie, maar heel voor is met wat gebeur. Sterkte!

DIE REDAKTEUR.

## PLANNING OF LIBRARY MATERIAL FOR USE FROM THE ORGANIZATIONAL POINT OF VIEW

\* Theo Friis

*Mr. Friis, Director of the Cape Provincial Library Services, delivered this paper whilst attending the South African Library Association Conference held at Potchefstroom last September. At his suggestion a committee consisting of five prominent South African librarians was formed to investigate library organization in South Africa with special regard to library co-operation. Mr. Friis is a member of this committee from whose findings great things are expected.*

To deal with a topic of this nature it becomes imperative to define exactly what purpose is to be served by the library for which we are called upon to plan the library material to be used by it. It is not my intention to expound in detail on the functions of the library in modern society. A few general remarks will suffice.

As librarians we are all very much aware of the fact that the world is in the midst of an astonishingly accelerated technological revolution. South Africa is experiencing an industrial revolution which, as in most other countries, comes as a process of social equalization. This equalizing process is typical of the 20th Century. It is an international phenomenon and is perhaps the major single factor confronting present-day leaders, not only in South Africa but all over the world. As *South Africans* we should welcome the obvious economic advantages resulting from all this material advancement. As *Educators* we should be extremely worried about the resultant obvious social problems this process creates. As *Librarians* we are caught in a multi-dimensional dilemma in that we are obliged to organize the flood of printed material for the protagonists of this technological progress and in the same library partaking in the process of social reform. We are partners in the action and re-action process of modern society. We should however use the advantages of the one to combat the disadvantages of the other.

Robert E. Kingery, Chief of the Preparation Division of the New York Public Library, New York City, whom I recently had the honour to meet, said:

- (1) "There are many facets to the new library technology, only a few of which can flash here. But enough to suggest direction and to indicate exciting, encouraging possibilities in co-operative approaches to acquisition, organization, storage and preservation and servicing to create a truly national library

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(1) Robert E. Kingery, "New Library Technology", *Library Journal*, (May, 1959) p. 1387.

resource with few limitations in space and time."

"Our current problems are not new, of course, but their magnitude is. We have always acquired as much of the current record as we could, organized it, stored and preserved it (within limitations) and made it available upon demand. The rapid annual increase in the human record during the last three decades, along with constantly mounting demand for effective and rapid access to it, have made our old familiar tasks simply overwhelming. Our fomenting library technology probes for solutions to old problems, some parts of which strike at more than one of our problems.

To those of us who have been out of library school and in the profession for decades, much of the content of the new technology is strange indeed. We are thrown into a world of chemistry, electricity and mechanisms."

It is naturally impossible even to start describing the new advances in library technology in a paper of this nature, limited to 20 minutes. I was not asked to review the whole field - I can merely flash a few highlights and then continue to report what is necessary for South African libraries and, as requested, how the Cape Provincial Library Services meet this challenge.

During my recent visit to the United States, Canada, England, the Scandinavian countries and the Continent, I had many discussions with world library leaders such as Verner W. Clapp, President of the Council on Library Resources, Inc., of Washington, D. C., as well as manufacturing concerns such as the I. B. M. Company in New York, and many others in America, Holland and Germany. My general impression is that libraries could expect fantastic, revolutionary developments in this field within the next decade or two. This development need not, and should not, change our basic library philosophy of getting the right book in the hands of the right reader at the right time. The true bookman should regard it as a means towards better preservation of the human record and a means of making that record really effectively available.

I will list a few of the more recent projects:

- (a) The Council on Library Resources is sponsoring a series of studies at the Virginia State Library enquiring into the suitability of paper for books. "Paper in most modern books has a shockingly brief life expectancy and carries within itself the acid seeds of its own eventual destruction". Eventually standards for paper for library material will be established.
- (b) The Haloid Copyflow Xerox printer is an electro-static means of reproduction and opens the road to reproducing any printed material at a high speed. The average book

can now be reproduced in a matter of hours at a cost of approximately £8. This may solve enormous storage problems. By means of micro-photography and the copyflow machine catalogues can now be reproduced at high speed at a cost of approximately 2 pence per card. To compile a Union Catalogue has become child's play. By means of Xerox all libraries in South Africa can be effectively connected and even be linked with overseas libraries.

- (c) In the field of machine abstracting phenomenal developments are under way. I.B.M. is doing some experimenting with its 704 data-processing computer. Mr. H.P. Luhn's report "The Automatic Creation of Literature Abstracts" in the I.B.M. Journal of Research and Development (2 : 159 - 165, Apr., 1958) describes this project. By means of a grant from the Council of Library Resources the Library of Congress is experimenting with 1,000 titles with a view to having catalogue information appearing on publications. Western Reserve Centre for Documentation and Communication Research is holding an international conference for standards on a common language for machine searching and translation this month. Remington Rand Univac, assisted by the Office of Naval Research, is engaged in a research project intended to provide a broad theoretical foundation for the problem of information retrieval. The investigation covers such basic concepts as terminology, standard models of systems, representation and storage of information, the general theory of transformations of representations, sensing devices, quantitative measures and the design of systems. Fifty programmes of current research in aspects of documentation (machine) within the United States are reported in "Current Research and Development in Scientific Documentation", No. 3.
- (d) A recent development is the use of electric typewriters which can produce punched tape, read tape for automatic typing, and select items from a pre-punched tape under a programme-ing system, for selective reproduction. The Cape Provincial Library uses such a machine, called a Flexowriter - a photo can be seen in the album on the table. This machine can also be linked with the automatic key punch of the punched card equipment.
- (e) Sorting should create no great alarm any more. The Universal Business Machine's Keytronic sorting machine can sort, alphabetically or numerically, ordinary 3 x 5 -inch

- cards at an average speed of 4,000 sortings an hour.
- (f) Punched cards, computers and tape have come to stay. Through the development of library systems and central processing there is a growing need for cheap and efficient methods of producing library catalogues in book form.
  - (g) New developments are on their way in the field of closed-circuit television and also Telex communication. Possible uses include consultation of catalogues and material at a distance. The University of Virginia leads in this aspect.
  - (h) In the field of micro-photography cooperative schemes are being organized. The N. D. R. in Holland, with its microfiche, has made good progress in this respect. The Ozalid company, with its Unitized microfilm and its Actifilm printer makes it possible now to create on demand a unitized microcard. Powers Samas is experimenting with the possibility of using punched cards with photographic material, and so producing microcards as punched cards.
  - (i) Probably the most important development towards a national library resource was the announcement of Verner Clapp, on March 15, 1959, recent developments No. 15, of a contract to A.V.C.O. Manufacturing Corporation, Cincinnati, with a \$201,531 grant towards the development of experimental electronic equipment for library use. The system is expected to provide, through photographic reduction and subsequent enlargement, photographic storage devices, and openor closed-circuit television techniques, including buffer storage for the condensed storage and later retrieval of printed and other graphic material. It offers a possible answer to the problems resulting from the ever-increasing volume of published material.
  - (j) Further grants by the Council on Library Resources, Inc., were made for various research projects:
    - (i) \$16,132 for an evaluation of the United States Book exchange;
    - (ii) a grant for the International Coordination of Library Cataloguing Rules;
    - (iii) a research project is on its way towards the first scientific journal on microfilm;
    - (iv) in April a grant of \$84,600 was made to Chicago University to study library material in relation to teaching needs;
    - (v) a grant of \$50,000 was made to conduct a

- study at Yale University in relation to space problems of university libraries;
- (vi) investigation of the legal and other bases for the regional coordination of public library reference services. Dr. Harry J. Krould of Silver Spring, Maryland, is undertaking this study.

Enough to indicate that we as librarians cannot stand aloof from the technological developments that are going on in and around our libraries. I have only quoted a few American projects. England and the Continent are also showing signs of progress in this direction.

The South African librarians should accept this challenge. The organization of material for use on a national level is naturally in the first instance dependent upon the closest cooperation - the mutual trust and goodwill among librarians - and upon the understanding of the obvious advantages to be derived from cooperative projects. No individual library, especially when it is comparatively small, could derive any appreciable advantage from all these technological developments unless it avails itself of the obvious advantages to be derived from cooperating in a larger system.

It is a "sinne qua non" to all national cooperative projects in the field of organization of material for use that mutual trust and goodwill should be the basis of all our efforts. Cooperation assumes a high degree of professional integrity - without this basic characteristic we simply destroy our own profession, let alone deriving any advantages from technological advancements or cooperative projects. I therefore appeal, with the utmost sincerity, to the Library Profession of South Africa to lay aside all differences and to unite professionally to achieve maturity and to plan a cooperative library service, to which South Africa is entitled.

*(To be continued)*

## TOEKOMSFIKSIE EN DIE LETTERKUNDE

. \* Jan Rabie

Die mens se wonder voor en belangstelling in die sterre en die hemelruim bo en om hom, is net so oud soos hyself, en bespiegeling en fantasieë daaroor net so oud soos beskawing. In oeroue legendes dwarsoor die aarde speel son, maan, planete en hemelmonsters n groot rol. Ook in die Christelike, Boeddhistiese of ander Bybels. Maar die mens is n praktiese dier. Trapsgewyse het dergelike fantasieë n meer doelgerigte vorm aangeneem. Dink maar net aan Daedalos en Ikaros wat die hemel wou bemeester deur self te vlieg. n Doelgerigtheid wat die mens mettertyd gelei het om n wonderbaarlike werktuig, die wetenskap, te ontwikkel om sy wonder in aktiewe deelname en ondersoek om te skep.

Wat in Engels *s.f.* (science fiction) genoem word, en in Afrikaans wetenskapfiksie, toekomsromans of ruimteillers, dateer nie uit hierdie eeu nie. Die eerste (wat ons van weet) is geskryf in die tyd van Christus, deur die Griek Lucian. In hierdie *Ware Geskiedenis* verplaas hy sy held na die maan deur middel van n warrelwind en n waterhoos.

Die Middeleeue het stilstand gebring wat dié genre betref. Maar ná die herontdekkings van Copernicus en Galileo het n stortvloed boeke vanaf die sewentiende eeu gevolg. Baie van hulle is deur wetenskaplikes geskryf. So gebruik Kepler demone in sy *Somnium* (1634) om by die maan aan te kom, terwyl Biskop Godwin in *Man in the Moon* (1638) weer swane as vervoermiddel benuttig, en Cyrano de Bergerac eteriese dou en klappers.

In 1752 was Voltaire met sy *Micromégas* die eerste om te dink aan buite-aardse wesens wat ons planeet kom besoek -- en kritiseer. In die materialistiese roes van die 19e eeu met sy selfversekerdheid oor die mens se wetenskaplike prestasies, gebruik Jules Verne -- die eintlike vader van die genre -- n mensgemaakte kanonkoeël om die maan te bereik. n Bietjie later gaan n H. G. Wells nog verder deur n navorser anti-swaartekrag as aandrywingsmiddel te laat uitvind. Talle ander, van die belangrikste skrywers, neem ook deel. Dink ook aan Swift wat sy Gulliver wonderbaarlike reise laat onderneem, n Edgar Allan Poe, Aldous Huxley se *Brave New World*, Capek se *R.U.R.*, of George Orwell se 1884.

Vandag verskyn honderde toekomsfantasieë van wetenskaplike aard elke jaar, en publiseer dosyne tydskrifte slegs materiaal van dergelike aard. Onder die beste *s.f.* skrywers van vandag tel A. E. van Vogt, John Wyndham, Asimov, Kuttner, Ray Bradbury en Arthur Clarke. (Afrikaans ken ook al Leon Rousseau,

\* Jan Rabie is skrywer, deeltydse radioman en ywerige skepper van onder andere die sogenaande *S.F. Swart ster* oor die karoo en *Die Groen planeet* (nog op die pers) het uit sy pen verskyn.



Jan Rabie en Tiaan Eybers.) Die ywerigste lesers daarvan is jongmense, en wetenskaplikes -- waarvan daar meer op ons planeet is as ooit tevore.

Vandag is baie van dié ruimte- en toekomsdrome besig om waar te word. Vanaf 1957 is Spøetnik 1 en wat daarop volg, besig om ongelowige spotters die swye op te lê. Homo Sapiens is besig om voor te berei vir sy Groot Trek in die ruimte in. Hy is op die punt om ander wêrelde te gaan ontdek en dalk ander, dalk hoër lewensvorme te ontmoet.

En, om n Indiese wysgeer aan te haal: as die mens lank genoeg drome droom, en iets duidelik genoeg besef om dit te begeer, om dit deel van sy psige te laat word, dan word dit mettertyd waar. Die mens droom al lank oor die geheimsinnige, die geweldige hemelruim rondom sy aarde. Nou droom hy nie net meer nie, hy doen ook, hy bou sy droom tot verwerkliking.

Voor ons ingaan op die waarde en betekenis van wetenskaplike toekomsfiksie vir die letterkunde, moet ons eers net kyk na die aksentverandering wat reeds in dergelike werk opgemerk kan word. Waar vroeë legendes en die eerste boeke slegs fantaseer oor nabye planete en bonatuurlike middele aanwend, verskuif die klem al meer na praktiese vrae oor hoe die mens daar gaan kom, en wat hy daar gaan aantref. Al meer bou hy masjiene wat hy al meer binne sy vermoë voel, en al meer spekuleer hy met al meer kennis of intelligensie oor die moontlikheid van lewensvorme wat n uitdaging aan sy eie beskawing mag bied. Hoe sekerder Homo Faber word, hoe meer twyfel Homo Sapiens. Of lievers, hoe meer nederigheid leer hy teenoor n heelal waarin sy planeet net n stippeltjie is. Hoe meer leer hy die realistiese houding van n pionier wat hom gereedmaak vir n tog in die onbekende, van n boer wat n weerbarstige land moet gaan ploeg.

n Groot deel van dié geskrifte is bloot nonsens, "cowboys in space", vermaak, ontvlugtinge, hoegenaamd sonder literêre betekenis. Dink maar aan slapbandboekies met titels soos *Liefde by Zero-swaartekrag*, *Hartstog op Venus*, of asemberowende "horrors from space", wat die Amerikaners opsommenderwys "bug-eyed monsters" noem.

Daar is definitief ook n element van wêreldontvlugting by baie, afgesien nog van wat waar is in vlieënde pierings (maar vanwaar dié wêreldwye "illusie" juis op hierdie tydstip sodat selfs Jung n boek daaroor kon skryf?), UFO's, Velikofsky of die herleefde legendes van Atlantis, Mu of Lemuria. Veral verhale wat ons duisende jare in die toekoms wil verplaas, is bloot wensdrome of tegniese lugkastele.

Maar n klein kern van die stortvloed toekomsfiksie wat ons ou Terra nou beleef, is ongetwyfeld nie waardeloos nie. Veral dié wat nie so ver in die toekoms afspeel nie, wat nader aan ons eie tyd staan, bespiegel oor ons tegniese en sosiale probleme van vandag, en intelligent, volgens ons huidige werklikhede en groeipunte probeer profeteer. Ja, vandag se profete moet kennis van die wetenskap dra, of belaglik voorkom.

Eerstens lewer baie sulke romans n poging om die lesers wetenskaplike kennis deur middel van verhale by te bring. Verder, daar wetenskaplikes



naarstige lesers van *s.f.* is, help hulle soms ook om navorsers nuwe idees en navorstorieë te gee. n Jules Verne wat elektrisiteit en die duikboot en n Gernsbach wat radar, ens. voorspel het, het waarskynlik ook die uitvinding daarvan verhaas.

Tweedens spekulêr sulke fiksie ook oor aktuele, veral sosiaal-tegniese probleme van vandag, en tree dus, nog meer direk as koerante, op as n soort kommenterende gewete van die mensdom. Gevare soos n atoomoorlog kom onder die soeklig, asook onbekende nuwighede soos mutasies, telepatie, en ander vreemde verskynsels wat op ons wag in die skaduland van psigo-kinetiese en ander energieë.

Maar dan is dit nog nie eintlik letterkunde nie. Die letterkunde vereis n oorwoë en taalsekere worsteling om die mens en sy waardes binne watter sosiale omgewing ook al. En tot op hierdie vlak het nog maar min wetenskap-fiksie gereik.

Die beste van die genre bevat egter sosiale kritiek van suiwerende aard, n boodskap, beklemtoon die *toets* vir die mens wat die resultate van sy beskawing, sy werktuie en masjiene, asook moontlik dié van ander beskawings aan hom gaan stel, en stimuleer sy verbeelding en nuuskierigheid in n vinnig veranderende wêreld. In essensie wil *s.f.* n wonderbaarlike reis aanbied, n moderne feeveerhaal vertel wat wonder en eerbied soos in die verre verlede bring. En net soos n feeveerhaal wil dit n morele waarheid bevat, n filosofie verbeeld. In dié verband is die uitstaande toekomsfantasie *Last and First Men* van Olaf Stapledon.

Daarby lei dit ook tot die nederigheid en herwaardering van die mens wat volg op die besef dat hy nie die middelpunt van die heelal is nie. Byvoorbeeld deur sy oordrewe en uitsluitlike belangstelling in homself en sy gemeenskap te demp deur te wys op die tydelike en brose van sy situasie in die heelal. Sulke fiksie, as dit goed is, vernietig selftevreedenheid soos geopenbaar in die afgelope eeue se oordrewe humanisme.

Ware kultuur bestaan nie net uit kennis van die humanistiese en skone kunste nie, maar daaruit sowel as uit matesis en ander hoogtepunte van die wetenskap. Die aarde se kultuur word vandag in universiteite sowel as in laboratoriums geskep. Gaan kyk maar net na die boeke wat op ons biblioteke se rakke staan. Ware kultuur -- al moet ons beskawing dit nog grotendeels leer besef -- is humanisme plus wetenskap. Dié twee vertakkinge van die mens se geestesaktiwiteit wat skynbaar vyandig teenoor mekaar staan. En dit is dan ook die dringende taak van wetenskapbewuste fiksie: om die grens te oorbrug tussen kuns en wetenskap, tussen n roos en n atoom. n Grens wat net in die verlede uit onkunde ontstaan het, want alle rose bestaan uit atome, en in alle skeppende vervoering, alle smart, alle menslike emosie is dieselfde magte in werking as wat leef in n magnetiese veld of die kleinste sel se mikrosome.

Hierdie fiksie het weliswaar nog net n paar puik kortverhale opgelewer en skaars n groot roman. Die meeste is nog bloot pionierswerk. Maar die be-

tekenis van hierdie nuwe genre vir die letterkunde in die nabye toekoms is al klaar onbepaalbaar groot. Net soos die kosmos al meer gaan indring op ons een klein planeet, gaan die kosmos en al sy implikasies ook in ons letterkunde verskyn.

Ons het reeds gesien hoe die versdrama wat eers die enigste medium was, byvoorbeeld grotendeels deur prosa vervang is. Ook die mens se kunsvorms is nie ewig nie, selfs nie Homo Sapiens as sentrale voorwerp nie. Na die huidige skilderkuns geoordeel, kan n mens selfs voorspel dat dit een dag moontlik gaan wees om n roman te skryf oor die lewe van n ster of die avonture van n kromosoom!

#### PERSONAL

We extend our hearty congratulations to three members of our staff who have taken the initial step towards terminating their single blessedness - namely, *Miss van Rensburg* and *Messrs. Roussouw* and *De Vries*. Perhaps the spirit of leap year is already in evidence!

Anon.

## INTRODUCTION TO ART PRINTS

With the distribution of art reproductions to the regions we have completed another phase of the full audio-visual programme for the Public Libraries of the Cape Province. Library users now can borrow framed pictures of high artistic standard, they will live with pictures and their children will grow up with pictures. Libraries will be able to show displays of pictures with books and films, and even the smallest community will have access to the great works of art of far-away countries and centuries.

A programme of such far-reaching potentialities needed careful preparation - four long years of preparation which, far from being concerned with artistic matters only, had to cover every technical detail from picture frames to plastic covers and, above all, saw the development of cataloguing methods to meet our own particular requirements.

### SELECTION

First of all, of course, we are concerned with the picture itself. The purpose of all library work is the widening and deepening of knowledge and understanding, and art appreciation is one of the ways which lead in direct line to this central point of all library work. The pictures which are to hang in our libraries and in the library users' own homes must be works of art.

Art was born at the dawn of civilisation and grew all over the earth where human beings live. The field of art is wide and to make a beginning with our collection, it was necessary to narrow down the choice. Is there any need to explain why our first selection was made amongst the great masterpieces of the Western World? There is a justified tendency today of extending art appreciation to a wider field, to the art of the Far East, of Pre-Columbian American civilisations etc. Yet there is good reason why an art collection intended for Public Libraries in South Africa should be based upon the masterpieces of that civilisation in which the roots and the living tradition of contemporary South Africa grew. There is good reason why the works of the great masters of the Netherlands, of France, Germany and Britain, of Italy and Spain, form the nucleus of our collection.

And what about the art of South Africa? Here, from the outset, we were up against two difficulties. The one is the lack of good reproductions of the works of South African artists - a purely technical, or rather economic problem - while the other is of a much more controversial nature: who is to be considered a "South African artist"? Does this term include the artist who was born in South Africa, even if his training and life work are of an entirely international character, and does it cover the immigrant who came to South Africa as a mature artistic personality and now works in a new environment?

We have actually applied the term of "South African art" in the widest possible meaning as there is a strong demand. We have even parted from our general principle of buying reproductions only and, because of the lack of good reproductions of the work of South African artists, have included in our collection original graphic art by contemporary South African artists. For the same reason - to stress the South African aspect of a collection which contains so many works of the Old Masters in Europe - we have included reproductions of some early maps and views of Africa.

#### REPRODUCTIONS

The second principle of selection concerns the quality of reproduction. While no reproduction ever can reach the original masterpiece, it is a reasonable argument that a good reproduction brings us nearer to the original painting which may be hanging in a museum thousands of miles away. The whole idea of distributing art reproductions through libraries is based upon the fact that the majority of South Africans have no opportunity of seeing the originals and have until now known these famous pictures only in book illustrations which, even in the most favourable circumstances, through reduction in size and confinement to the book are much more remote from the original than a good reproduction.

In selecting the best possible reproductions we have a reliable guide in the catalogues published by Unesco. These catalogues (vol. I: Old Masters up to 1860, vol. II: Moderns up to 1957) are concerned with the quality of reproduction only and give in their introductions a valuable summary of the standards applicable to quality of reproduction.

It would not be possible, however, to build up a representative collection of masterpieces in reproduction from the Unesco catalogues alone. It happens quite often that an important great painting is not available in a reproduction which satisfies the high standard laid down by Unesco for quality of reproduction. In such instances it seemed to us more important to give people the chance of seeing the picture even if the reproduction lacks in technical perfection.

The ideal size of a reproduction is that of the original. But for our purpose a reduction in size is justified in many instances as it is quite impractical to hang in our homes full-size reproductions of pictures which were painted for vast churches and royal palaces or large national galleries. The question of size is closely linked with other technical problems: - how are the pictures to be framed? How are they to be transported and stored?

#### FRAMING AND TRANSPORT

Most prints reach the libraries in unframed condition. Each print is in a plastic envelope which not only protects the picture while giving a clear view, as the plastic book-cover does, but it serves at the same time as the equivalent of the book-pocket as it contains also the punched cards and the

printed labels for the individual print.

The plastic envelopes, containing each one print with its punched cards and labels, are kept in special picture albums, each containing approximately twenty envelopes. When the librarian selects pictures for the library, the picture in its envelope is transferred from the regional picture album to the library's own album. The library album should contain the Issue List KPE 81, on which each picture issue is to be entered by the librarian. Completed Issue Lists are to be returned to the Region and from there to the Audio-Visual Section.

No print is ever removed from its plastic envelope before it is framed for hanging or issuing purposes. The changing frames which were specially developed for our needs are available in three sizes - small: 12 x 12", medium: 18 x 18", large: 24 x 24" - and both punched cards and printed catalogue indicate the suitable frame for each picture by the symbols SK, MM, and LG for the respective sizes. The picture can be framed easily after the top panel of the frame has been unscrewed; it is placed on the reversible backboard (white or neutral background), and the top panel is replaced. Great care should be taken to put the picture in straight - even margins on either side. The bottom margin should always be wider than the top margin, and the picture should be hung as near as possible at the viewer's eyelevel.

Pictures larger than 24" in either dimension do not fit the changing frames and are permanently framed. They are mounted on hardboard, their surface is treated with a protective dull varnish, and they are framed in plain wooden frames. These permanently framed pictures (indicated by PP on punched cards and in the printed catalogue) are hung from picture wire which is attached to two small eyelets screwed in the back of the frame. When transporting and storing these permanently framed pictures the greatest care must be taken that the eyelets do not touch the surface of the next picture, i. e. the surfaces of the pictures must face each other to avoid damage. A plastic pocket at the back of each permanently framed picture contains the punched cards and the printed labels. It is advisable to display the printed name-labels next to the picture rather than on the frame; when using changing frames it is also possible to put the printed label with the picture under the glass.

A small number of large pictures, available for exhibition purposes only, are unframed although they are too large for the changing frames. They are indicated by the symbol UO, while the original works of graphic art and the maps are permanently framed under glass (GG).

Great care should be taken to hang pictures in places only where they are not exposed to strong direct sunlight, and borrowers should be instructed accordingly.

#### ART PRINT CATALOGUE

A classified catalogue has been compiled for the art prints comprising the

classified catalogue itself and an artist index. There is no title index because of the useless repetition this would involve with pictures entitled for example "Still Life" or "Landscape". The pictures have been classified according to the 16th Edition of Dewey, first by technique but only to the extent of three major divisions into Drawings - 741, Paintings - 759 and Graphic art - 769. In the further sub-division the national principle of division has been used i.e. the prints are arranged according to the country of birth of the artist. This has been departed from only in the case of what can be loosely termed 20th Century Painters. Attempts to give national labels to these painters according to their birth place was unsatisfactory since, in this period, in those cases where painters did fall into definable groups, these groups could in no way be termed national. The painting class therefore is divided into two parts:-

- a) Paintings to the 19th Century arranged in national groups, eg. 759.3 German, 759.4 French, 759.5 Italian. This section goes as far as the Impressionists who are included in it.
- b) 20th Century Paintings. All painters falling into "modern" movements, from Post-Impression onwards come into this section which includes painters who chronologically speaking, are 19th Century, such as Van Gogh 1853 - 1890, Toulouse Lautrec 1864 - 1901, and Seurat 1859 - 1891.

The principle of nationality being determined by place of birth has been adhered to in the case of artists regarded now as South African, e.g. Rupert Shephard 769.2 and Katrine Harries 769.3 but they have all been given added entries at 769.968, bringing them into the Africana section. All South African works, graphic art and paintings, are included in one section.

Within each national group and in the 20th Century section the artists' names appear in chronological not alphabetical order as might be expected. This has been done to place the artist in the period in which he worked. If the artist index is used to establish the date of birth of an artist there is no difficulty in finding that artist's name in the classified section.

The catalogue is bi-lingual, all titles of pictures appearing in English and Afrikaans. In accordance with established South African practice, it was decided that those titles which were originally in a Romance language, such as French and Italian, appear first in English, and those in Germanic languages such as Dutch and German appear first in Afrikaans. One exception was made to this:- for the sake of convenience, in the case of English pictures, the title in English comes first.

#### ACCESSIONING OF PRINTS

The accession number is stamped onto the back of unframed prints and painted onto the back of permanently framed prints.

## ART PRINT CARDS

The cards are to be used as follows:

- |                     |             |   |                                  |
|---------------------|-------------|---|----------------------------------|
| a) Issue Cards.     | Yellow edge | - | Regional library<br>issue card   |
|                     | Red edge    | - | Public library<br>catalogue card |
|                     | Blue edge   | - | Public library's<br>issue card   |
| b) Catalogue Cards. | Red edge    | - | Artist index card                |
|                     | Yellow edge | - | Classified catalogue<br>card     |
| c) Stock Card.      | Blue band   | - | Stock card                       |

Single copies only are available of many pictures and these may be obtained by the Regional Libraries from the Audio-Visual Section. Exhibitions and Collections can be obtained from the Reference Libraries. If there is only one set of Exhibition pictures, it is kept at Central Reference.

A-V.



## HOOFKANTOOR -- DIE GEBOU WAARIN ONS WERK

° Abraham de Vries

Keeromstraat -- bokant Nasionale Tydskrifte -- 48. Hierdie adres is seker aan almal wat op die een of ander manier met die Biblioteekdiens te doen het net so goed bekend soos die Direkteur se naam. Kom ons bekyk hierdie ou gebou n bietjie.

U het seker al almal op die een of ander tyd die lendelam trappe -- nie so seer lendelam nie, maar baie onbiblioteek in dié opsig dat jy nie kan trap sonder dat almal dit hoor nie -- geklim. Ook die hyser, wat uit die vooroorlogse dae uit dateer ken u en u weet watter mate van behendigheid dit verg om hom net mooi by die vloer waar jy wil wees te laat stilhou en nie tussen die twee nie! Daarby ken u die maniere waarop die verskillende kantore -- van die voorbereidingsafdelings af tot by die Direkteur se kantoor -- van mekaar geskei is. Op die oog af miskien onooglik, maar vir die aangename saamwerk nie in die minste afbrekend nie, aangesien jy maklik met die persoon in die ander kantoor kan gesels en miskien in die vrugte-seisoen vrugte uitruil.

En van buite is dit ook nie die mooiste gebou in die Kaap nie. In kort gestel, hierdie ou gebou wat eers n klerefabriek was, het al sy beste dae gesien -- u moet in gedagte hou dat meneer Crous, wat die hyser bestuur, sê dat hy hier as kind begin werk het toe die plek nog n klerefabriek -- hemde om spesifiek te wees -- was.

Die nuwe gebou is aan die kom.

Maar kom laat ons hierdie ou moederplek n bietjie bekyk in die lig van n groter geheel as onmiddellike ongerief, waarvoor niemand sal stry nie. (n Debateerbare punt, maar waar, is dat die Direkteur se kantoor amper een van die warmste kantore in die hele gebou is.)

Ken u die slagspreuk van industrialisasie? Daar is vele, maar die een wat voorrang kry is: DOELTREFFENDHEID. In teenstelling met n gevestigde kultuur waar elke ding, hoe ongerieflik dit ook mag wees en in watter mate dit ook al die ontwikkeling strem, deel is van die geheel en as sodanig waarde het, het industrialisasie en die norme van industrialisasie geen kultuurnorme nie. As u na fotos kyk van die ou Engelse opstalle -- met hul tipiese boustyl -- en ook na die ouer geboue op ons plase sal u merk dat die tyd hierdie goed al almal in n mindere of meerdere mate verbygegaan het. Daar is geboue wat ontwerp word wat beter, groter en geriefliker is. En dit is nodig, want elke geslag moet in watter omstandighede ook al hom heraanpas, sy eie norme daarstel, en sy eie waardes herwaardeer en bevestig. Daarom is dit ongeldig om te beweer -- terug na die ou manier van doen.

En tog sal niemand die waarde van ons ou opstalle, en van, kom ons neem

° Mnr. A.H. de Vries is Redakteur van die Kaapse Bibliotekaris



maar weer die tipiese ou Engelse geboue, neerhaal nie. Die rede daarvoor is dat hul waarde nie in die diensbaarheid lê nie -- dit is hulle miskien nie meer nie -- maar ons waardeer hulle met n ander norm. En hierdie norm is geen industrialisasienorm nie, want dit is in teenstelling daarmee. Hierdie norm is n kulturele norm -- n inherente waardebeepaling in die lig van die geheel en nie net in die lig van die toekoms nie.

Verder: indien u die sosiologiese werke sou naslaan van n land soos Amerika waar industrialisasie sy hewigste vorm bereik het, waar waardes verminder en verdwyn het en waar geen waardes in die plek daarvan gekom het nie, sal u beseef waarvan ek praat as ek van industrialisasie praat. Laat ek dit duidelik onomwonde stel: vernuwing is die basis vir enige toekoms. Niks kan ontwikkel sonder om te verander nie. In watter mate vernuwing vir die mens van waarde is en wanneer dit net mooi daardie merk oorskrei waar dit buite die beheer van die mens raak en die mens beheer, word deur die mens self bepaal.

In watter mate hy daarin slaag om hierdie nuwe dinge te verteer, te verower met die gees, te betrek tot sy eie siening, te hanteer word getoon in die direkte dade wat daaruit voortvloei.

In die lig hiervan -- die absolute kommersialisering van alles, selfs die menslike liggaam, die blatante aanval van advertensies op die intelligensie van mense; en grootste van alles die sluk-vir-koue-pampoen daarvan, kan beweerd word dat die grootste gevaar wat die mens binne hierdie gemeenskap bedreig die verlies van sy eie persoonlikheid, sy eie identiteit is. Die gevaar dat hy een van die massa en een met die massa sal word, willoos, sonder integriteit, sonder veel ambisie -- the man in the grey flannel suit.

Is daar enigiets te redde? n Mens wonder as jy jou oë oophou.

Twee moontlike oplossings: die eerste, soos in die geval van die Jode n sterk eenheidsbindende ideologiese faktor. Ek noem dit en laat dit daar.

Tweedens en meer bekombaar: n balans, die terugwen van n klassieke ewewig. n Onpraktiese ideaal miskien? Alle oplossings of pogings tot oplossing is onprakties, het u al daaraan gedink?

Die beseef dat die sogenaamde beskawing -- ek gebruik die woord teenoor kultuur in die sin van onverteerde vooruitgang teenoor verteerde, hanteerbare beweging -- in werklikheid hol is, sonder werklike waardes, sonder introverte waardes (n teenstelling met die ekstroverte waardes wat van plat-forms af verkondig word en waaruit die beskawing blykbaar in n groot mate sy „mass-appeal“ kry) hierdie beseef is n teenbeweging. U sal onthou dat die derde wet van Newton dit stel dat daar geen beweging in een rigting is sonder n beweging in n teenoorgestelde rigting nie.

Uit hierdie teenbeweging in al sy noodsaaklikheid en kwaliteit wil ek beweerd: ons is gelukkig om n diens te bied wat inherente waardes het vanuit n gebou wat erbarmlik vertoon. Dit is n lieflike tonguitsteek vir die waarde-loosheid van baie ander instansies, wat ek as gevolg van faktore nie kan noem nie, maar wat die uiterlike van n bloeiende kultuur vertoon.

Het u al opgemerk hoe misrabel die grootste persoonlikhede na die uiterlike vertoon! In teenstelling met die gladde voorkoms van n matinee held?

+ IN MEMORIAM +

Met leedwese het ons verneem van die oorlyde van twee persone wat n leidende aandeel in biblioteekbedrywighede in die Vryburg-streek geneem het, naamlik *mr. Walker*, die voorsitter van die biblioteekkomitee op Setlagoli en *mr. van der Westhuizen*, onderwyserbibliotekaris aan die Hoërskool Seodin te Kuruman. Vir die positiewe bydrae wat hulle tot die biblioteekdiens gelewer het, is ons dankbaar en in hierdie dae van beproewing dink ons aan hulle dierbares.

## JAN TUISBLY SE KARRETJIE

\* M.C. le Roux

"More, Tannie".

"More, Ena - kom binne".

"Tannie, kan ek maar my boekies ingee al is dit nie ons tyd vandag nie?"

"Seker Ena, maar gaan julle nie weg vir die vakansie nie?"

"Nee Tannie, Pappa moet werk. Elaine - hulle bly ook en Tiana gaan ook nie weg nie. Baie van ons moet bly".

En baie van die Junior lesertjies hét ook die vakansie moes tuisbly! Mamma is siek, of Pappa werk of daar is gaste. Gou weer koukus hou met my Junior Komitee: "Wat kan ons doen om dit vir die outjies aangenaam te maak gedurende die vakansie?"

### VOORSTELLE:

Marlene No. 1: Hulle kan vir ons die Kersboompie gaan kap. Die groter seuns soos Tommy en Jan kan toesig hou oor hulle".

Kate No. 2: Ja, en dan kan hulle sommer alles help versier, die boom en die hele biblioteek.

Jan No. 3: Storie-ure, Mevrouw.

Sidney No. 4: Ons lank-uitgestelde Biblioteekpiekniek.

Marlene No. 5: n Vasvra!

En daar het ons n hele program gehad! Onder toesig van Jan en Tommy is n fraai denneboom gekap en hulle het dit in die kinderafdeling op die ronde tafel in n emmer met klippe vasgepak. Die kleintjies soos Henkie en Willie het soos vlermuise bō in die dak gehang om die versiersels vas te steek.

"Ballonne! Ons het nog nie *baloens* nie!"

"Waar's die ster? n Boom moet n ster hê?"

"Soek al die boekies oor Kersfees om rondom die boom te sit. Hier is "Noddy meets Father Christmas" en "Holy and Ivy".

Toe ons klaar was, was alles pragtig en die kleingod kon hul ogies nie glo nie - dink net ons het dit alles self gedoen.

### STORIE-UUR:

Tweede op ons program was ons stories. Elke dag - n halfuur voor die Biblioteek open, was daar vir hulle n tydjie. Hope stories is vertel en hope voorgelees. Nie altyd Tannie nie - hulle het self te oulik vir mekaar gelees - solank Tannie ook self sit en luister. Saam om ons boompie het Tannie Kersverhale vertel - o, die bekoring van Selma Lagerlöf se Christus

\* *Mev. le Roux is bibliotekaresse op Riviersonderend*

legendes. En die twee verhaaltjies van Hans Andersen : Die klein denneboom-  
pie en die Vuurhoutjie Meisie. Glo my die bibliotekaresse wat self nog nie  
hiermee kennis gemaak het nie het nog n klein plekkie in die hart wat leeg  
is.

#### PIEKNIK:

En ons piekniek by die lagune! Vroeg in die oggend stap ons rivier toe.  
Towerwoord! Kosmandjies en elkeen n boekie om na ete te lees. Maar - dit  
moet ene wees wat nog nooit vantevore gelees is nie. En sulke juwele soos:  
Moby Dick (vertaal) en Die hut van outa Tom het tevoorskyn gekom.

Eindelik ... daar! Eers n bietjie afkoel! Man wat laaste „aan tafel“ is,  
is n ou sleg! Almal se kossies is almal s'n, nie myne en joue nie. Nou  
eers n bietjie wag voor julle weer swem: „Ja Tannie ons kos moet eers sak!“

Ons speel *Verdrink* en leer wat om te doen as een verdrink. Te gou is  
dit middagete.

„Baie dankie, liewe Heer vir die dag en ons voedsel onder u bloue hemel“.

Na ete is ons vaak en lui en word daar net na ons boekies gegryp.

Doodstil lees ons. Maxie se koppie sak op haar armpies. Elkeen vertel  
iets van sy boekie. En hoe verfrissend kan hulle tog vertel! n Kort vasvra  
- elkeen vra een vragie.

Hansia: Wie het „Nooientjie van Helderfontein“ geskryf?

Elaine: Wie is Alie se maatjie in „Stories van Rivierplaas“.

En Tannie hou goed dop wie hou van wat!

Ag, die dag was so heerlik en té gou om. Terug dorp toe vir ons foto. En  
huis toe. Dadelik bad en bed toe. Hul moeë, maar stralende gesiggies het  
gesê - duideliker as hul ernstige : „Baie dankie, Tannie“ - dat Jan Tuisbly  
se Karretjie n towertapyt na wonderlande kan wees!

# NUNS *van die streke*

## FISH HOEK:

The Library has been in existence for nearly six years. It has fulfilled a need and is a great success as far as "lending books" goes. "What did we do without it?", the people say. The visitors to this seaside town enthuse over it; the people are happy in the reading room; students speak highly of our Reference Books, while the children think their section is "Super, Miss". All very well, but what else has the Library meant to the Community? Is it playing its part in the life of the Community. Is the Library a family affair?

## FILM EVENINGS

These are held monthly and it has been found necessary to repeat the programme on a second evening to accommodate the numbers who wish to view the films. "Oil Everywhere" "South Africa - North and South" were the titles of two programmes that have been screened, but most evenings we have shown a "mixed bag". The audience are beginning to show discernment in their remarks and we

try to get their comments on the films to record in the Film Reports (not always successfully). We have also had two programmes for the "Twelves to Twenties" which have been enthusiastically received by the teenagers. Book Displays are arranged dealing with the subject of the films and our portable display rack stands in the foyer on film evenings. The film catalogue is a pleasure to use and the compilers are to be congratulated on it.

## PLAYREADING

During the year members were privileged to attend N.T.O.'s performance of "The Chairs" at Bellville and we were glad to have a visit from the N.T.O. for an animated playreading. A brisk discussion in which the audience participated followed and a very stimulating evening was reluctantly brought to a close. This presentation was a topic of conversation for days after and it is to be hoped that we will be able to see more of the N.T.O. in the coming year. Plans are afoot to have regular evenings of readings in our hall in

the year to come.

#### EXHIBITIONS AND DISPLAYS

The people are looking for the pictures! We have had two exhibitions during the years and as soon as they came down the cry is "When do you get more"? We look forward to having more in the new year and perhaps our local photographic society will display some of their works.

The exquisitely carved Nativity Scene which we had on display attracted much attention. It was found that a soft blue lamp burning to the side of the carving illuminated it, and attention was focused on the central figures.

We try to keep our book displays bright and up-to-date. Much use is made of the brochures, maps and posters which most consulates and Information Offices are willing to supply. Some of our most popular displays have been

"Around the World in Books"

"Speeding Through Space"

"Cooking the World Over"

"Home Beauty".

The booklet issued by the Display Section on Christmas Displays was most useful and it is to be hoped that there will be similar booklets issued giving practical ideas and suggestions for displays.

#### CHILDREN'S SECTION

The highlight of the year was the display of "Foreign Friends" - books and dolls from other lands. This attracted many visitors from all

parts of the Peninsula. Story Hours are held regularly and have been the means of introducing many young readers to the Library. "The King's Shoes", "Hercules" and "The Red Carpet" are great favourites while "The Golden Land" has been a source of stories for the older children. Films are used in conjunction with stories and great is the pleasure of the children when they see a favourite like "Make Way for the Ducklings" portrayed on the screen.

It is hoped to arrange for classes from the local Primary school to visit the Library during the first term and to be shown the Author Catalogue and to learn a little of the Classification System.

During the past year the Librarian has addressed Parent's Meetings, Toc H, Youth Clubs and Womans' Meetings on "The Library and the Community", "What to Read", etc.

Is the Library playing its part in the life of the Community? We think it is beginning and we look forward to a year of progress in all sections of our work.

## BOOK REVIEWS / BOEKBESPREKINGS

### FICTION

AMBLER, E.

*Passage of arms.*  
Heinemann, 1959.

Though containing an element of suspense and lawless deeds, this book is not a thriller pure and simple. Set against a background of Malaya, Singapore and Indonesia, the scope of the novel is so wide that it is interesting even if the crime-aspect is disregarded. The style is good, the characterisation relatively satisfactory, and the author has a good reputation, though this is perhaps not his best book.

- D. G. R.

COATSWORTH, E.

*White room.*  
Dent, 1959.

A woman who is a kind of domestic draughthorse is overtaken by a storm when returning from an errand. Her shelter is snowed under and during the four days she is trapped there she comes to the conclusion that she hasn't been tough enough with her household. After being rescued she puts her foot down - to the great satisfaction of all concerned. Well-written in the Gallico manner. In spite of, or perhaps because of its simplicity, unsophisticated readers should enjoy this novel.

- D. G. R.

*FEAR makers.*

Joseph, 1959.

An anonymous novel, translated from the German which reads quite well and has pace and excitement. An anti-Nazi is brought to trial for theft eight years after the war by countrymen whom he denounced when Germany was occupied. Although the story lacks competence and style it gives an interesting insight into the continuance of Nazism in Germany today.

- J. A.

MORRIS, Edita  
*Hiroshima.*

*Flowers of*  
Macgibbon, 1959.

This is a delicate little tale of Japanese family life with a forceful sting, bringing home the horror which still dominates the lives of the victims of the atom bomb. It is attractively and sympathetically written and its flower-like quality serves to bring out forcibly the horrid contrast of hopeless suffering among these doomed people - for who knows how many generations to come. A thought-provoking tale which is fascinating enough on its own merits - apart from its virtue in putting across a message which no-one can ignore.

- C. W.

NON-FICTION:

ATTENBOROUGH, David      *Zoo quest in Paraguay.*  
Lutterworth, 1959.

Once again a magnificent, simply-told story of adventures in search of strange animals. This time it was armadillos that Attenborough and Lagos were looking for, but they found many unique varieties of birds, turtles, and a maned wolf. Hardships are described in a light hearted and humorous style, and the whole expedition came through safely, surprisingly enough.

- 591.9892  
- J.S.

STUART, Dorothy      *Book of cats.*  
Methuen, 1959.

After a short chapter on the divine status of cats in Egypt, the author happily slips into her own field - Anglo Saxon cultural and literary history - and it is here that we are introduced to some very unusual and fine cat characters. The book will delight all cat lovers who might not even notice that it is based on very impressive knowledge and research.

- 636.88  
- H.L.O.

SUTHERLAND, Carol      *Gold.*  
Thames, 1959.

This is the kind of book which makes one wonder why it has not been written before. Chapter 9, "The Endless Treasure of South Africa" is of great local interest, but it

begins right at the beginning - Egypt, Ur, El Dorado - and reaches many spheres of interest, such as archeology, applied art, and engineering. The choice of illustrations is excellent although the quality of the coloured pictures less good. But the whole book is outstandingly interesting and readable and should have wide appeal.

- 739.22  
- H.L.O.

HEDGES, Sid      *Youth club contest quizzes.*  
Methuen, 1957.

A well-arranged book with a good selection of questions, and the answers too. Useful for all groups, and the questions could be translated into Afrikaans.

- 793.73  
- D.J.

LEA, Frank      *Life of John Middleton Murry.*  
Methuen, 1959.

This detailed and unbiased biography of the distinguished literary critic who died in 1957 should help to clarify the character and outlook of one of the most controversial figures of our time. Married to Katherine Mansfield, he was also a close friend of D.H. Lawrence for many years. He felt an inner compulsion to search, through his own experiences, for "what is good for man." He handed on his discoveries as truthfully as he could without regard to the inevitable misunderstanding which followed such exposure both in his writings and his actions. His search brought him



into political and social fields, but one sees from this biography that his medium was chiefly religious, and two of his greatest books were those on Jesus and William Blake.

- 920

- J.A.

#### VERHALENDE LEKTUUR:

SUPERVIELLE, Jules *Die os en die esel van die krip*, vertaal deur Elisabeth Eybers.

Human en Rousseau, 1959.

Nog n netjiese uitgawe van die

nuwe uitgewersfirma. n Nafewe Franse sprokie wat vertel van die os en die esel wat saam in die stal was toe Jesus gebore is. Die os het hom gekwel oor sy eie onwaardigheid en homself uitgeput in nuttelose offerering terwille van die Kind, sodat hy te swak was om saam te gaan op die reis na Egipte. Die esel, wat beterweterig en selfversekerd was, het hom oor niks gekwel nie, en kon later saam met die heilige gesin na Egipte vlug.

n Goeie weergawe van die lewendige verteltrant en volkse humor en patos van die oorspronklike.

- G.M.B.

## JUVENILE LITERATURE / JEUGLEKTUUR

#### FICTION:

BERNA, Paul *Continent in the sky*.  
Bodley Head, 1959.

Although this story is a sequel to "Threshold of the stars", it can be read without reference to the previous book.

Michael Jousse stows away on a space sphere carrying materials for the research stations already established on the moon. On reaching the moon he is involved in a struggle between two rival groups for the sole mastery over the rich resources on the moon.

This is a good adventure story, not altogether unfeasible, and certainly superior to the usual space yarn. The ending appears to leave one in mid-air - or mid-space - but

perhaps the author intends to continue the story in a further volume. For boys 10-13, and girls interested in space stories.

- A.I.M.

SCOTT-MONCRIEFF, Ann *Auntie Robbo*.  
Constable, 1959.

What a delightful book this is, and what an invigorating, if eccentric, person 81-year-old Auntie Robbo is!

Roberta Sketheway, to give Auntie Robbo her full name, is determined that her great-grand-nephew, Hector, aged 11, will not be adopted by his stepmother, Merlissa Benck Murdoch. They flee the house in order to preserve their freedom, and become

involved in various hilarious adventures cleverly plotted by the writer. During their escapade Auntie Robbo collects three more children, poses as a governess, steals a car, takes over a tinker's cart, and finally buys a small, supposedly haunted island, Shanna, off the west coast of Scotland, where she and Hector hope to have peace from Merlissa and her unfortunate habit of turning up at inopportune moments.

Children with imagination and spirit will enjoy this book. For ages 10-13.

- A. I. M.

WILSON, Barbara Ker      *Wonderful Cornet*. Illus. by Raymond Bragg. Hamish Hamilton, 1958.

A satisfying little story of a ten year old son of an English miner and his friend David. Jim's father played the cornet in the local brass band, and it was Jim and his friend who were asked one day to take the precious instrument to town where his father was to play that very night. The two boys travelled by train all by themselves and they met with near disaster, but all turned out well in the end.

The mining village, the background of family and village life are real and the simple clear cut incidents will interest young readers. The print is large. For ages of 9-10.

- B. L.

#### NON-FICTION:

LOBSENZ, Norman      *First Book of West Germany*. Illus. by Lili Réthi.

Watts, 1959.

An account of the land and the people of Western Germany. The book reports on her history, cities, famous people and sites, her industries and the countryside. It tells about the schools the children go to, about sport activities and has a chapter on the Federal Republic today.

The many illustrations in ink line are clear and detailed and look like fine etchings. There is a list of simple German words and phrases with phonetic pronunciations and German spelling, and also an index.

Like other first books about countries this is a limited introduction but it answers a need where little is available for children.

- J 914.3087

- B. L.

LETHBRIDGE, Peter      *Kathleen Ferrier*. Cassell, 1959.

This is a well-written account of the life of Kathleen Ferrier, the notable English singer whose distinguished career was cut short by her tragic death in 1953.

Kathleen was born in 1912, the daughter of a Lancashire schoolmaster, and showed remarkable talent for the piano at an early age. Singing was, at first, a pastime with her, but gradually, as she devoted more time to it and was able to pay for tuition from her own

earnings as a telephone operator, there emerged the glorious contralto voice, whose warmth and beauty thrilled all who listened to it.

The biography is straightforward and sympathetic and the reader is conscious of the development not only of a wonderful voice, but also of a lovely personality that charmed the thousands who saw and heard her in the many different countries she visited whilst at the height of her career. For music lovers of 13 and over.

- J 920 PER  
- A.I.M.

#### VERHALENDE LEKTUUR

LINDE, Freda *Swiera van die waterkant.*  
H.A.U.M., 1959.

"Agter die papkuil blink n rooi

ringetjie. Dis die oog van n water-voël" - meer bepaald dié van Swiera, die riethaantjie. Swiera is maar een van die veervolk wat in die omgewing van Sonnige Oewer en Sakkiesdal woon. Die verhaaltjie handel oor die lief en leed van daardie gemeenskap - oor botsende persoonlikhede, ongewone vriendskapsbande en oor die voëls se gemeenskaplike gevare. Dit is n bekoorlike, stemmingsvolle verhaaltjie wat in mooi beskrywende taal vertel is. Die boek is keurig uitgegee met volblad-illustrasies in twee kleure en duidelike druk. n Werk wat natuur-liefhebbers van 9-11 jaar sal verwelkom.

- L.P.

SUPPLEMENT  
OF THE  
FILM CATALOGUE  
  
BYVOEGING  
TOT  
FILMKATALOGUS

JANUARY  
JANUARIE  
1960

ALBRECHT DURER - 16DE EEU DUITSE KUNSTENAAR, DUITSE KOMMENTAAR 1954GERMANY A 10 30 C	759. 3
ALBRECHT DURER-16TH CENTURY GERMAN ARTIST GERMAN COMMENTARY., SEE ALBRECHT DURER	759. 3
ANETTE-VERHAAL VAN PRESTASIE., KREUPELE-SORG VERENIGING, ALSO ENG, 195-S, A U 17 30 BW	362. 78
ANETTE - STORY OF AN ACHIEVEMENT., CRIPPLE CARE ASSN, OOK AFRIK., 195-S, A U 17 30 BW	362. 78
ANIMALS OF AFRICA..., WILD LIFE IN GAME RESERVES 1957S, A U 12 30 C	591. 968
AT THE SIGN OF THE OWL..., ADULT EDUCATION IN AUSTRALIA 1956AUSTRALIA A 10 30 BW	374. 994
BOYS TOWN OF ITALY..., SETTLEMENT FOR WAR ORPHANS 195-ITALY U 15 30 C	362. 73
COMPOSITION IN C..., MANUFACTURE OF MODERN PLASTICS 195-SWITZERLANDA 37 30 C	668. 41
DAMS..., CONSTRUCTION AND PURPOSE 1957U, S U 14 30 C	627. 8
DECEMBER-MONTH OF THE CHILDREN., CHRISTMAS CUSTOMS IN W, EUROPE 195-NETHERLD, U 22 30 C	394. 268
EARTHQUAKES AND VOLCANOES..., PHOTOGRAPHY DIAGRAMS AND MODELS 19- U, S, U 11 30 C	551. 22
FARMING WITH A DIFFERENCE..., SCIENTIFIC METHODS IN BRITAIN 1954U, K A 25 30 BW	631
FOX HAS FOUR EYES..., NATIVE REHABILITATION IN PRISON 1958S, A A 25 30 BW	365
GLASERNE WUNDER..., GEKLEURDE GLAS, DUITSE KOMMENTAAR 195-GERMANY A 12 30 C	746. 593
H, M, S, SHANNON..., CARTOON OF 1812 NAVAL BATTLE 1958CANADA U 8 30 C	791. 435
HIGH SPEED FLIGHT..., APPROACHING SPEED OF SOUND 1957U, K A 27 30 C	533. 62
HISTORY OF THE HELICOPTER 1952U, K U 27 30 BW	629. 13335
HISTORY OF THE CINEMA..., CARTOON 195-U, K U 8 30 C	791. 409
HOLIDAY IN WHITE IN GERMANY..., WINTER SPORTS 195-GERMANY U 20 30 C	798. 9
HOW WE EXPLORE SPACE..., AN INTRODUCTION TO ASTRONOMY 195-U, S U 12 30 C	520. 7
ISRAEL - MY COUNTRY..., FROM DESERT TO MODERN COUNTRY 1959ISRAEL U 20 30 C	915. 894
KERMESSE FANTASTIQUE..., PUPPET FILM OF FUN FAIR 195-NETHERLD, U 10 30 C	394. 6
KIRSTENBOSCH..., NATIONAL BOTANICAL GARDENS 1958S, A U 12 30 C	580. 744
KRAAG VIR SUID-AFRIKA..., GEBRUIK VAN OLIE PRODUKTE, ALSO ENG, 1959S, A U 20 30 BW	665. 55
LEARNING FROM THE EXPERTS..., ROAD SENSE FOR MOTORISTS 1958U, K, U 10 30 C	614. 86
LETS KEEP OUR TEETH..., TOOTH DECAY AND PREVENTION 1952 U, K, U 20 30 C	617. 601

LETS TALK ABOUT FILMS... PROBLEM OF GROUP DISCUSSION	374. 27
1953 CANADA U 18 SD BW	
LOOKING BEYOND... FILM SOCIETY AND COMMUNITY	374. 27
1957 CANADA A 19 SD BW	
LOVELY LANDSCAPES OF GERMANY	914. 3
1958 GERMANY U 25 SD C	
MAGIC WINDOW... A TOY SHOP COMES TO LIFE ... SEE	
WUNDERFENSTER... N SPEELGOED WINKEL WORD LEWENDIG	394. 268 621. 388 I
MAGIC WINDOW... EXPLAINS TELEVISION	
195-NETHERLD. U 20 SD BW	
MAN ON THE MOVE... HISTORY OF FRENCH ARCHITECTURE	720. 944
1953 FRANCE A 22 SD BW	
MIDCENTURY AMERICA... ARCHITECTURE, TRANSPORT, INDUSTRY	917. 3
195-U. S. U 17 SD C	
MIGHTY MIDGE... LIFE CYCLE OF APHIDS	632. 752
195-GERMANY U 14 SD C	
MUSIC MAKERS... ANNUAL MUSIC CAMP IN AUSTRALIA	780. 72994
1955 AUSTRALIA A 10 SD BW	
NIGHT SKY... ROYAL OBSERVATORY, CAPE TOWN	522. 1
1957 S. A. U 10 SD C	
OIL RIVERS... MODERNISING NIGERIAN OIL PRODUCTION	634. 987
195-U. K. U 17 SD C	
OIL - THE UNSEEN TRAVELLER... CARTOON ON OIL TRANSPORTATION	665. 54
195-U. K. U 8 SD C	
OLD GERMAN TOWNS	914. 3
19- GERMANY U 20 SD C	
PAINTER OF SPACE... PIERO DELLA FRANCESCA	759. 5
195- ITALY A 10 SD C	
PAN-TELE-TRON... CARTOON ON HISTORY OF COMMUNICATION	384. 09
1957 U. K. U 10 SD C	
PAST LIVES AGAIN... SOUTH AFRICAN MUSEUM, CAPE TOWN	089
1957 S. A. U 12 SD C	
PATIENT HANDS... TRADITIONAL HANDICRAFTS IN ITALY	745. 5
195- ITALY U 10 SD C	
POWER FOR SOUTH AFRICA... USES OF OIL PRODUCTS. OOK AFRIK.	665. 55
1959 S. A. U 20 SD BW	
PRINCE ELECTRON... PUPPET OPERA ENGLISH TITLES, MUSIC	791. 53
195-NETHERLD. U 10 SD C	
PROFILE OF A PROBLEM DRINKER... ALCOHOLISM AND TREATMENT	132. 72
1957 CANADA A 30 SD BW	
RHYTHM OF THE SEASONS... GERMAN FOLK FESTIVALS	394. 2
19- GERMANY U 30 SD C	
RUSSIA... MODERN DEVELOPMENTS	914. 7
1958 U. S. U 22 SD C	
RUSSIAN LIFE TODAY... VISITORS VIEW	914. 7
195-U. S. U 25 SD C	
SEASONS, PART 1. SPRING - VIVALDIS MUSIC	914. 5
195- ITALY A 7 SD C	
SEASONS, PART 2. SUMMER - VIVALDIS MUSIC	914. 5
195- ITALY A 7 SD C	
SEASONS, PART 3. AUTUMN - VIVALDIS MUSIC	914. 5
195- ITALY A 7 SD C	
SEASONS, PART 4. WINTER - VIVALDIS MUSIC	914. 5
195- ITALY A 7 SD C	

SONG OF THE CLOUDS... CIVIL AVIATION AND TRAVEL	
1957U, K	U 35 SD C
SOUTH AFRICA - LAND OF ENDEAVOUR... FARMING TO FACTORY	
1957S, A	U 35 SD C
STAMP IS BORN... MODERN ISRAELI POSTAGE STAMPS	
1959ISRAEL	U 10 SD C
STAND BY TO JUMP... TRAINING OF CANADIAN PARACHUTISTS	
1958CANADA	U 20 SD BW
STAR OF BETHLEHEM... HAND CARVED NATIVITY GROUPS... SEE	
STERN VON BETHLEHEM... KERSTONEEL IN HOUT-BEELDHOUEWERK	
STEFAN LOCHNER... MEDIAEVAL GERMAN PAINTER	
195-GERMANY	A 15 SD BW
STER VAN BETHLEHEM... KERSTONEEL IN HOUTBEELDHOUEWERK... KYK	
STERN VON BETHLEHEM... KERSTONEEL IN HOUT-BEELDHOUEWERK	
STERN VON BETHLEHEM... KERSTONEEL IN HOUT-BEELDHOUEWERK	
195-GERMANY	U 10 NC C
STUDENT NURSE... TRAINING CANADIAN NURSES	
1958CANADA	U 26 SD BW
SUID-AFRIKA - SAANSREKERSLAND... BOERDERY TOT INDUSTRIE	
1957S, A	U 35 SD C
THIS IS AUSTRIA... GEOGRAPHICAL AND CULTURAL	
195-AUSTRIA	U 20 SD C
TO YOUR HEALTH... CARTOON ON ALCOHOLISM AND WORK OF A, A.	
1956U, K	A 10 SD C
TOWERVENSTER... N SPEELGOED WINKEL WORD LEWENDIG... KYK	
WUNDERFENSTER... N SPEELGOED WINKEL WORD LEWENDIG	
TOWN PLANNING... PLANNING MODERN DEVELOPMENT	
1958CANADA	A 15 SD BW
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1956U, K	U 27 SD C
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1956S, A	U 19 SD C
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195-NETH.	U 10 SD BW
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GLASERNE WUNDER	
WONDER VAN GLAS... GEKLEURDE GLAS. DUITSE KOMMENTAAR... KYK	
GLASERNE WUNDER	
WORLD WITHOUT SHADOW... TRAINING OF BLINDED EX-SERVICEMEN	
195-U, K.	U 20 SD BW
WREEDAARD... LEWENSSIKLUS EN BEHEER VAN SPRINKANE. ALSO ENG.	
1956U, K.	U 20 SD C
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195-GERMANY	U 15 NC C

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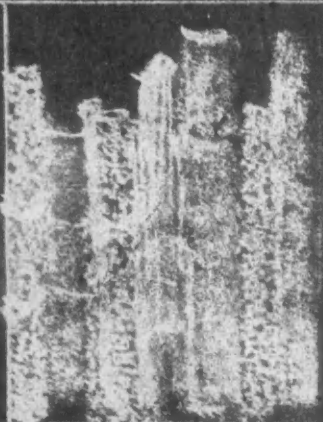
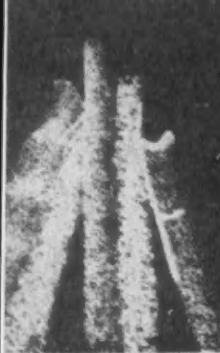
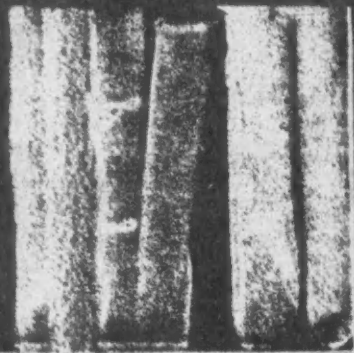
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